

Odeon Recasts Exec Structure

Distribs, Exhibs Agree on 16s

Conditions of 16 mm. exhibition in Ontario were discussed and regulations agreed on during the recent meeting between the executive board of the Motion Picture Theatres Association of Ontario and representatives of the distributors, N. A. Taylor, (Continued on Page 14)

'Way' Dominates Oscar Awards

"Going My Way," Paramount's great production which was Canada's leading boxoffice film during 1944, was responsible for the awarding of more Oscars than any film in some years.

Not only did it win the 17th annual award of the Motion Picture Academy, (Continued on Page 14)

Appel, Dahn, Gauld, Weiss Given Wider Fields

Odeon Theatres of Canada, second largest circuit in the Dominion, has reshuffled its executive and divisional setup, a list of appointments and resignations being announced following the meeting in Toronto last week of its Ontario managers and head office representatives.

Bob Harvey Honored

Bob Harvey, manager of the Vogue, Sydney, Nova Scotia, was honored at a luncheon of the local Kiwanis organization on the occasion of having been transferred to Toronto for reassignment.

'National Velvet' Wins Endorsement

IODE has issued endorsement letter for "National Velvet," Mickey Rooney-Elizabeth Taylor starrer. "MGM has done it again," the letter begins—which naturally pleases Dewey Bloom no end. "Go yourself and take the children," the IODE advises.

Ralph Dale, chief buyer and booker, and Dick Main, supervisor, have announced severance of any connection with the company. Dale's post will be filled by Frank Fisher, formerly assistant to A. W. Perry, general manager of Empire-Universal.

The appointments announced by Paul L. Nathanson, president (Continued on Page 2)

Rex Williams Quits

Rex G. Williams, director of exploitation for United Artists, has tendered his resignation to Barry Buchanan, UA's head of exploitation, advertising and publicity.

8th Loan Drive Being Readied

The executive and publicity committees of the Canadian Motion Picture War Service Committee met in Toronto last week in connection with the current Red Cross campaign and in preparation for the forthcoming Eighth Victory Loan. (Continued on Page 14)

Anti-Movie Dope In Maritimes

From some mysterious source, there has been an avalanche of pamphlets loosed on the maritime provinces, in a campaign against films and film theatres.

These tracts, printed in the Southern states, are being delivered from house to house in (Continued on Page 14)

Ontario Licenses Juke Box Movies

Juke box movies, generally referred to as "Soundies," are now operating in ten Ontario towns and the Provincial government, through an Order-in-Council, has altered the Theatres and Cinematographs Act to provide for their licensing. Officially designated as "coin-operated" 16 mm. projectors, an annual license fee of \$50 has been applied.

Censorship fees are two dollars per 400 feet. The usual reel is 800 feet long and contains eight subjects, each of which takes three minutes to unreel after ten cents has been inserted.

The machines in use in Ontario and Quebec are second-hand ones which became available in the USA when their operators were drafted and they are confined to places where current of 60 cycles (Continued on Page 2)

Dale, Main Resign As Odeon Execs

Two of the leading executives of Odeon Theatres of Canada, F. R. (Ralph) Dale, head booker, and H. D. (Dick) Main, supervisor, are leaving that company to enter business for themselves as partners of Samuel Fingold in his string of Ontario theatres.

Both popular in the trade, the news of their dissociation with Odeon, effective April 2nd, came as a sharp surprise, since both were with Odeon since it became active. It was achieved, it was stated, in an atmosphere of complete cordiality with Paul L. Nathanson and arose out of their desire to enter the theatre field in their own behalf.

Operation of the Fingold theatres, of which there are nine in various Ontario communities, will (Continued on Page 2)

SUPPORT

THE RED CROSS

CAMPAIGN

Earl Carroll Vanities

as you thrill to Republio's biggest joy show. Distributed in Canada by EMPIRE-UNIVERSAL FILMS LTD.

with DENNIS O'KEEFE and CONSTANCE MOORE. No greater beauty ever graced the screen. You'll hardly believe your eyes

Juke Box Movies In Ontario, Que.

(Continued from Page 1)

is the rule. Some machines are now being remodelled to take 25 cycles.

Present screens are made of sheepskin and are 20" x 24" but the newer ones, to be issued by Bell-Howell, will have a picture area twice as large. The Canadian agency for the post-war Soundie boxes of one large manufacturer has already been arranged.

Films for the machines are being distributed in Ontario by the Wasaga Beach Recreations Ltd., which gets them from the Quebec Coin Exchange, and Associated Screen News, exclusive Dominion distributors for Soundies, most popular product in the USA.

Quebec has not applied a provincial licence fee yet, although Hull, where there are a number of machines in use, has applied an annual charge of \$200 each for the right to operate.

Machines are located in bowling alleys, restaurants, etc. and may find some use in theatre lobbies as a means of offering teasers for the current attraction and trailers for future ones.

Samson Pleased by Fox Anni Response

Syd Samson, 20th-Fox chief, just got back from a coast-to-coast trip and reports that Canadian exhibitors are supporting the 30th Anniversary of his company in a big way, dating shorts and features wherever possible.

This naturally makes Syd very happy, bringing forth more sentiments on his favorite subject, Canadian friendliness and hospitality.

Premier Operating Shifts Managers

Following the recent death of Fred Pursel, manager of the Strand, Simcoe, Ontario, Premier Operating Corporation has announced a number of changes.

Bill Watt goes from the Capitol, Kitchener, to the Strand, Simcoe, and will be supervisor also of the Strand, Tillsonburg; Maitland, Ingersoll; and Capitol, Aylmer.

Jack Musclow switches from the Strand, Tillsonburg, to the Capitol, Kitchener.

Jack Silverthorne goes from the Classic, Stratford, to the Strand, Tillsonburg.

Walter Helm, manager of the Avon, Stratford, becomes supervisor of the Classic, Stratford.

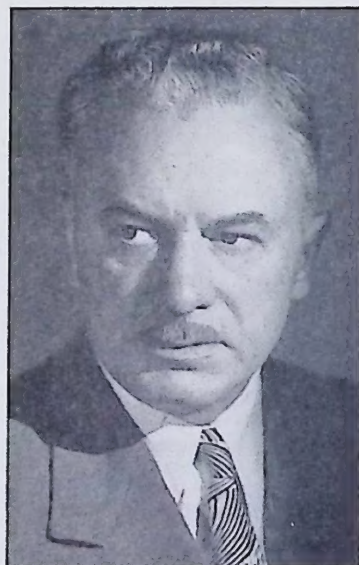
Odeon Recasts Exec Structure

(Continued from Page 1)

and managing director of the company, are;

Clare Appel, head of advertising and promotion, has become Eastern division manager, the territory under his direction being Ontario and Quebec.

A. I. Garson of St. John, Odeon partner, will continue direction of the company's interests in the Maritimes.



CLARE APPEL

Formerly advertising and promotion head of Odeon Theatres, who has been appointed Eastern division manager by Paul L. Nathanson.

Appointment of a Western division manager will be announced from Vancouver by Paul L. Nathanson following his arrival for conferences with associates and executives.

Harry Dahn will be supervisor of all of Western Ontario and part of Eastern Ontario.

Bill Weiss will be supervisor of Odeon's Toronto houses and those in central and Northern Ontario.

Don Guald will be supervisor of Quebec and part of Ontario, including Cornwall and Ottawa.

No successor to Appel as advertising and promotion chief has been named as yet but Tom

Bowyer, who recently joined that department, will work in association with Odeon managers in behalf of exploitation and will also aid picture interests.

An enthusiastic picture of the future of the company was presented by those who addressed the meeting, among them being Paul L. Nathanson, T. J. Bragg, Clare Appel and Jay I. English. Appel impressed upon the managers that no group of theatre men had been given a brighter goal to aim at in many years and Jay I. English, just returned from an inspection of British Odeon theatres, described Odeon theatres of the future.

Nathanson discussed the expansion plans of Odeon, revealing that a considerable number of theatre sites were awaiting postwar permission to build.

Odeon's executive changes were made necessary by the long-range planning of the company. Recent resignation of Haskell M. Masters as general manager and the desire of Ralph Dale and Dick Main to leave created the need of action now.

Hope Proj'n Chief For 20th Circuit

Al Hope has succeeded Dave Snyder as supervisor of projection for 20th Century Theatres. Snyder resigned recently to enter exhibition.

Hope was identified with Coleman Electric for some years. He has been active as a projectionist at the Cinema and other houses.

No Amusement Tax In Ontario Budget

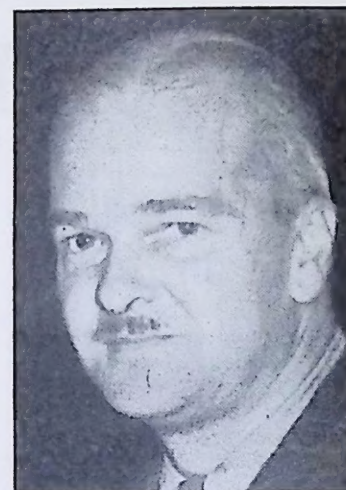
The budget brought down by the Drew Government in Ontario did not include the much-discussed amusement tax of ten per cent on admissions.

Motion Picture Theatres Association of Ontario put up a spirited battle against it when rumors of a tax became strong. Delegations got no satisfaction and opposition was being organized for action if the tax became law.

Dale, Main Quit As Odeon Execs

(Continued from Page 1)

be entirely in the hands of Dale and Main. Fingold will devote his attention to the development of other interests.



RALPH DALE

Chief booker and buyer of Odeon Theatres, who has resigned to become a partner, with Dick Main, in Sam Fingold's circuit.

Dale is regarded generally in the trade as being one of Canada's top bookers and Main enjoys the reputation of being extremely capable in the field of theatre operation. Both were with Famous Players for years, leaving that company to join Odeon.



DICK MAIN

Identified with Odeon as a supervisor, he has resigned, along with Ralph Dale, to become a partner in the Fingold circuit.

Film Weekly

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Blonde Fever

with Philip Dorn, Mary Astor

MGM 69 Mins.
ROMANTIC CONTENT, SOME OF WHICH IS ON THE HOT SIDE, WILL PUT THIS ONE OVER.

"Blonde Fever" will have to make its bid on the basis of its romantic content, some of which is on the hot side.

The tale, which wavers in its mood, tends to be farcical more than anything else. The central character is a married Casanova with a continental accent who has an eye on a young gal employed in his high-toned cafe in the Sierras. The bust-up of his marriage is averted only by a bit of strategy by his wife, who at the same time saves a romance between her rival and a protege of his.

The players are not at their best. Partly to blame is the spotty direction of Richard Whorf. Philip Dorn plays the wolf and Mary Astor his wife. Gloria Grahame, a newcomer, doesn't appear to good advantage as the quail. Production values are splendid.

CAST: Philip Dorn, Mary Astor, Felix Bressart, Gloria Grahame, Marshall Thompson, Curt Bois, Elisabeth Risdon, Arthur Walsh.

CREDITS: Producer, William H. Wright; Director, Richard Whorf; Screenplay, Patricia Coleman; Based on play by Ferenc Molnar; Cameraman, Lester White; Musical Score, Nathaniel Shilkret; Recording Director, Douglas Shearer; Art Directors, Cedric Gibbons, Preston Ames; Set Decorators, Edwin B. Willis, Richard Pefferle; Film Editor, George Hively.

DIRECTION, Spotty. PHOTOGRAPHY, Good.

Kalmenson In, Out

Ben Kalmenson, Warners general sales manager, was in Toronto last week for sales conferences.

Margolies In East For Lester Cowan

Albert Margolies has been appointed eastern director of publicity and advertising for Lester Cowan, it was announced by George J. Schaefer, chairman in charge of the distribution board. He will continue exploitation of "Tomorrow, the World" and work on the forthcoming release, "G.I. Joe."

Bob Montgomery left the staff of the company and will announce a new publicity hookup shortly.

Cowan distributes through United Artists.

Grissly's Millions

with Paul Kelly, Virginia Grey

Republic 71 Mins.
RECOMMENDED AS DRAMATIC ENTERTAINMENT; ACTING AND DIRECTION WORTHY OF NOTE.

Unusually good dramatic entertainment is contained in "Grissly's Millions," upon which Walter H. Goetz has lavished a first-rate production. The tense and engrossing nature of the story is accentuated by the firm and straightforward direction of John English. Written by Muriel Roy Bolton, the picture possesses many interesting and noteworthy twists and a strong air of suspense. All in all, the offering is one of which Republic can be proud.

Related unusually well, the plot gets under way when the founder of a mining fortune (Robert H. Barrat) dies leaving his fortune to his granddaughter (Virginia Grey) the only one of his relatives grieving to see him go. The disinherited relatives will benefit only in the event of Miss Grey's death. That's the cue for one of the relatives to try to do Miss Grey in. The young lady is further faced with the problem of having to clear herself of suspicion of having murdered her no-good husband.

The film boasts some fine acting. Paul Kelly, Miss Grey, Don Douglas, and Elisabeth Risdon are some of those who make their roles believable. Kelly plays a police investigator who falls in love with Miss Grey.

CAST: Paul Kelly, Virginia Grey, Don Douglas, Elisabeth Risdon, Robert H. Barrat, Clem Bevans, Eily Malyon, Adele Mara, Francis Pierlot, Addison Richards, Paul Fix, Byron Foulger, Joan Blair, Grady Sutton, Frank Jaquet, Will Wright, Louis Mason, Tom London.

CREDITS: Associate Producer, Walter H. Goetz; Director, John English; Screenplay, Muriel Roy Bolton; Cameraman, William Bradford; Film Editor, Barry Keller; Sound, Earl Crain, Sr.; Art Director, Gano Chittenden; Musical Director, Morton Scott; Set Decorator, George Milo; Special Effects, Howard and Theodore Lydecker.

DIRECTION, Fine. PHOTOGRAPHY, Fine.

Red Cross Haul

Montreal theatre patrons have donated \$14,000 to the Red Cross during the current campaign.

Life of Liszt

"Dreams of Love," a biographical musical-romance based on the life of Franz Liszt, will be produced by PRC.

Missing Juror

with Jim Bannon, Janis Carter, George Macready

Columbia 60 Mins.
MURDER YARN WILL SATISFY MELODRAMA FANS WHO AREN'T TOO PARTICULAR.

A run-of-the-mine murder story, "The Missing Juror" has much to offer melodrama hounds who are not too demanding. The plot has been worked out with a fair amount of suspense and excitement. Despite its not-easy-to-believe tale and its air of confusion the film manages to claim the attention most of the way.

The mystery involves the deaths of five jurymen who helped convict an innocent man. A newspaperman, who smells murder, sets out to solve the case. A femme member of the jury helps the newshawk and comes close to being disposed of herself. In fact the newspaper man himself barely escapes with his life. As in almost all films of its type, the amateur sleuth has a hard time convincing the police he's on the right trail. But our hero is a most persevering fellow, and eventually he is vindicated. It doesn't take an Einstein to spot the victim of the miscarriage of justice as the killer.

For a film such as this the acting is adequate. Jim Bannon is the newspaper man and Janis Carter the girl, with George Macready enacting the murderer.

Oscar Boetticher, Jr., has directed well under his supervision of Wallace MacDonald.

CAST: Jim Bannon, Janis Carter, George Macready, Jean Stevens, Joseph Crehan, Cecile Mathews, Cliff Clark, Edmund Cobb, Mike Mazurki, George Lloyd.

CREDITS: Producer, Wallace MacDonald; Director, Oscar Boetticher, Jr.; Screenplay, Charles O'Neal; Based on story by Leon Abrams, Richard Hill Wilkinson; Cameraman, L. W. O'Connell; Film Editor, Paul Borofsky; Art Director, George Montgomery; Musical Director, Mischa Bakaleinikoff; Sound, John Goodrich.

DIRECTION, Okay. PHOTOGRAPHY, Okay.

Knevels Leaves UA's Canadian Setup

Howard Knevels has resigned as Canadian promotion chief of United Artists, after holding that post for several months.

Reasons for Knevels departure have not been made public. An experienced theatre man for many years, he may decide to return to management.

Objective, Burma

with Errol Flynn

Warner Bros. 142 Mins.
STARK DRAMA MAKES THIS A POWERFUL FILM; REALISM AND AUTHENTIC AIR IMPRESS.

"Objective Burma" has the initial advantage of being the first important production to switch the interest to American operations in the Asiatic theatre of war.

Apart from its merits as entertainment, the film, a sizeable production which affords wide scope to its subject, gives an amazingly clear idea of the fighting in the jungle country of the Asiatic mainland and of the nature of the enemy there. The picture impresses with its air of authenticity and the vivid realism that has gone into the telling of its story, and it possesses almost unrelenting action crowded with the starkest of drama.

The story is simple and extraordinarily tense. It excitingly relates the experiences of a group of American paratroopers under the command of Errol Flynn who are assigned to destroy a Jap radar station in the jungles before the launching of a large-scale assault by Gen. Stilwell in a drive to regain Burma.

The mission is successfully accomplished, but the plans to rescue the paratroopers go awry. Then starts a suspenseful cat-and-mouse contest between the Americans and the enemy. Grippingly, even awesomely, the film details a pursuit of heroic proportions. Only a handful of the original group come out alive after an ordeal that makes you hold your breath and stirs you deeply.

The complete absence of romance and the harrowing nature of the action limits the picture's appeal for the femmes. The primary fault of the film is that it is dragged out beyond all reason. There is much repetitious material that could be cut out to the improvement of the film.

CAST: Errol Flynn, William Prince, James Brown, George Tobias, Henry Hull, Warner Anderson, John Alvin, Stephen Richards, Dick Eidman, Tony Caruso, Hugh Beaumont, John Whitney, Joel Allen, Buddy Yarus, Frank Tang, William Hudson, Rodric Red Wing, Asit Kumar, John Sheridan, Lester Matthews.

CREDITS: Producer, Jerry Wald; Director, Raoul Walsh; Screenplay, Ronald MacDougall, Lester Cole; Based on story by Alvan Bessie; Cameraman, James Wong Howe; Musical Score, Franz Waxman; Art Director, Ted Smith; Film Editor, George Amy; Sound, C. A. Riggs; DIRECTION, Good. PHOTOGRAPHY, Fine.

"Gives one the feeling of having discovered some rare jewel."
—Hollywood Reporter

"Will play a merry tune at the box-office."
—Variety

"One of the month's most noteworthy screen events."
—Boxoffice

"In the top bracket."
—Hollywood Variety

"Beats a path of its own . . . an attraction of some size."
—Motion Picture Daily

"Deeply moving . . . has tremendous appeal for women."
—Film Daily

"Timely . . . should prove beneficial to box-office."
—Showmen's Trade Review

"Unusual love story, will get the women's vote."
—The Exhibitor

"Escapism is the theme and essence of this superlative picture into which its off-screen and on-screen creators have poured not only all the ingredients of realistic romance, but also the prerequisites of commercial success. It is a natural, both as box-office merchandise and as entertainment, for all types of theatres and audiences."

—Motion Picture Herald

**NATIONAL
PRESENTATION
IN MID-APRIL!**

WHEN **HE** COMES HOME
TO LIVE...AND LOVE AGAIN!

A pilot hero loses his way in a
desperate flight from reality...
a girl helps him to find it again
in a strange old house...where
each had gone to seek oblivion!



Dorothy McGuire · Robert Young
the Lovers of "Claudia"
Herbert Marshall

"the Enchanted Cottage"

Mildred Natwick · Spring Byington · Hillary Brooke · Richard Gaines
Directed by John Cromwell · Produced by Harriet Parsons
Screen Play by DeWitt Bodeen and Herman J. Mankiewicz

Based on the play by Sir Arthur Wing Pinero



**RKO ADS
SCHEDULED FOR
29,007,375 CIRCULATION!**

A top-bracket national campaign for a top-bracket attraction. Running to sell seats for you in publications like WOMAN'S HOME COMPANION—McCALL'S—RED BOOK—COLLIER'S—LOOK—LIBERTY—TRUE STORY—WOMAN'S DAY—FAMILY CIRCLE and the ENTIRE FAN LIST. The ad reproduced herewith runs in McCall's, Red Book, Family Circle and two fan magazines.

Good Work, Frank

Frank Rooney, manager of the Fox, Toronto, showed a young people's group how they could raise money for the boys and girls from the district who are in the armed services. This group sends tobacco, etc. to over 200 warriors overseas and that takes a regular supply of dollars.

Frank let the group sell tickets at the regular admission fee and keep 10c out of every sale. That brought \$560.

G. Mottershead, chairman of the ticket sale committee, wrote a letter to the Gerrard Tribune in which he said:

"And how is this for real Democracy at work? A Jewish owner of the theatre and an Irish manager who is an R.C., and a Protestant group of young people co-operating together amicably to do a fine job on behalf of others."

Good Idea

That Bill Watt, he's a sharp manager. Bill manages the Capitol, Kitchener, Ontario, in which community the B. F. Goodrich factory enjoys an important place.

Bill made arrangements with the personnel manager of the company to inform him of all new employees who came from other places. He then writes each a letter of welcome and attaches a pass to the theatre.

The newcomers really appreciate the gesture and so do the other citizens. It furthers community hospitality and boosts the theatre.



Word from Herbie

Win Brown of MGM was in the other day with a complaint from one of his former staffmen, Pte. Herb Kressler, overseas with a hospital unit. Wrote Herb to Win:

"The Film Weeklies stopped coming after three or four copies in September and early October. They're interesting reading for yours truly—the familiar flicker chatter and H.B.'s suave ribs moves me back to The Square. Would appreciate, Win, a small quantity of your special brand of agitation in that direction."

I'm mighty glad to hear from Herb, even if it's indirectly and just a complaint. Win let me read Herb's letter, which was full of laughs.

A couple of dozen Film Weeklies go overseas every issue to boys from the business but don't always arrive in order. That can't be helped, although the boys says they often get a pile of accumulated issues.

So, Herby, yours has been going out each week and you'll have to take the matter up directly with Hitler, since he's responsible for the conditions causing the delay.

London Anniversary

Loew's London recently celebrated its 25th anniversary, with four of the lads who were there when it opened still on hand. They are Fred. B. Jackson, manager; Alex McLeish, projectionist; Joe Maiorana, houseman; and Bernard Murphy, head doorman.

The opening of the theatre caused what was perhaps one of the longest shows in Canadian history. Nick Schenck and other execs were on hand and Viola Dana, the Lee Kids and June Caprice were due but delayed by storms. The curtain went up at 8.30 sharp and the show kept going until the stars arrived at 2.30 a.m. The audience went home at 3 a.m.

"That was Loew's introduction to London," the Evening Free Press recalls, "as the city's biggest theatre; where the green parrot used to swing and announce to all and sundry, 'Loew's for Good Shows,' 'Loew's Leads in London,' 'Loew's, the Coolest Spot in Town.' The parrot must have had a script writer.

It is estimated by the boys that more than 25,000,000 persons have attended the theatre since it opened.

'Ribber'

Ernie Warren, recently of the RCAF, recently went to Ottawa to replace Steve McManus, who resigned, and he ran into the usual problem—housing. So when "Three is a Family" was about to open in his house, he concocted an ad which "ribbed" the Emergency Housing Administration. Ernie is a familiar figure in its offices.

"Ottawa, with its housing shortage, will howl at the story of a careless stork," advertised Ernie. Then followed a Peter Arno cartoon of a stork holding a baby and two persons waving it away in alarm: "Take it back! We have no apartment!"

Ottawa folks, particularly Administration workers, got a big laugh out of it.

Incidentally, Don Watts has joined Ernie as assistant manager.

Rank's Own M of T

J. Arthur Rank studios will soon start production on a series of shorts along the lines of March of Time. They will be called "Progress Parade."

In the Nick

Jimmy Powis, Fox feature booker, and Charlie Mavety saved Art Cauley of the Capitol, Peterboro, an ulcer and he is grateful, since the Income Tax department won't accept ulcers as dependants. Ulcers come from worry and Mr. Cauley sure had one for a while recently.

Arthur was waiting for a print of "When Irish Eyes Are Smiling" but the express messenger forgot to drop reels, one, two and three and carried them on to Smith's Falls. It being 5.30, it was too late to get them back in time.

He phoned Jimmy Powis, who grabbed the last print of the film off a truck headed for Morrisburg. Charlie sent it via fast truck to Peterboro, where it arrived five minutes before starting time.

Looks as though "Irish Eyes" had the luck of the Irish. Not even a traffic cop got in the way.

Resigns



SYD B. TAUBE

He has resigned as executive secretary of the Motion Picture Theatres Association of Ontario to devote himself more fully to his other interests.

Hays to Retire?

It is expected that Will Hays, whose contract as prexy of MPPDA has a year to run, will retire soon and be succeeded by Eric Johnston, now head of the American Chamber of Commerce.

RKO Boosts Team

The comedy team of Wally Brown and Alan Carney will get star billing in RKO's "Master Minds." It's a low budget comedy that will give them a chance to prove whether they can progress in the field now dominated by Abbott & Costello.

ASSOCIATED

THEATRES


ESTABLISHED 1931 FRIENDLY SERVICE

We do

ALL YOUR BUYING and BOOKING
WITH YOUR APPROVAL
MAKE PAYMENT OF ALL FILM ACCOUNTS
SUPPLY YOU WITH ALL ADVERTISING
MATERIAL
(Credits given for posters and photos
returned in good condition)

WE DO ALL THE SLUGGING—
YOU JUST BE THE BOSS!

Write for full particulars
HARRY LAW, Gen. Mgr. 277 Victoria St., TORONTO

Columbia  Pictures
presents with pride

A Song to Remember

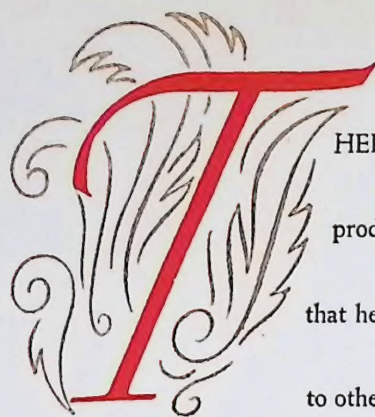
the finest picture in its
history...destined to rank with the
greatest attractions since
motion pictures began...

Pre-Release Engagements

RADIO CITY MUSIC HALL
NEW ORLEANS...ORPHEUM
BOSTON...LOEW'S STATE
& ORPHEUM
CINCINNATI...RKO CAPITOL
ST. LOUIS...LOEW'S STATE

SAN FRANCISCO...ORPHEUM
OAKLAND...ROXY
BUFFALO...LAFAYETTE
DALLAS...PALACE
LOS ANGELES...HILL ST.
& PANTAGES





HERE is much to be said for the principle that a motion picture producer should speak to the public only through pictures—that he put what he has to say on celluloid, and leave other media to other men.

For the most part I have adhered to that principle. But once in many years there comes a motion picture that is so far from the beaten track, so outstanding in its way, that a word of comment from a man in Hollywood may be in order. A SONG TO REMEMBER is that kind of a picture.

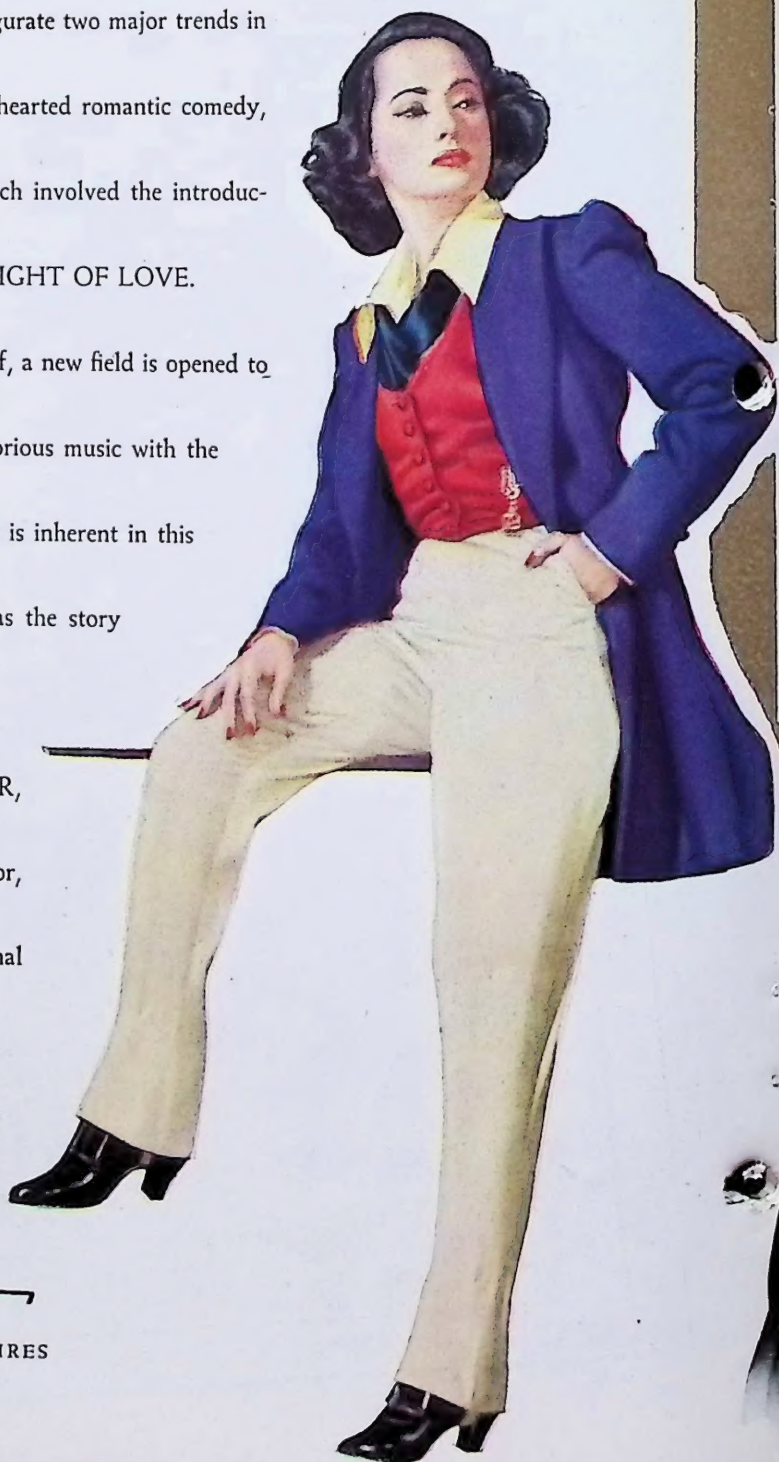
The Columbia studios have had the good fortune to inaugurate two major trends in motion picture production. One, the trend toward gay, light-hearted romantic comedy, began with IT HAPPENED ONE NIGHT. The other, which involved the introduction of fine operatic music to the screen, started with ONE NIGHT OF LOVE.

With A SONG TO REMEMBER, it is my humble belief, a new field is opened to creative activity on the screen . . . the intimate blending of glorious music with the unfolding of a warm, emotional story, incident by incident. It is inherent in this picture that the music springs from the story itself . . . just as the story springs from the heart.

To Sidney Buchman, who wrote A SONG TO REMEMBER, and who was in charge of its production, and to Charles Vidor, whose imaginative direction contributed so eloquently to its final expressiveness, go my heartfelt thanks. I know that you, too, will feel that they have succeeded in opening up new vistas of screen entertainment.

Harry Leo

PRESIDENT, COLUMBIA PICTURES







COLUMBIA PICTURES PRESENTS

A Sidney Buchman Production

A Song to Remember

starring

Paul
MUNI  *Merle*
OBERON

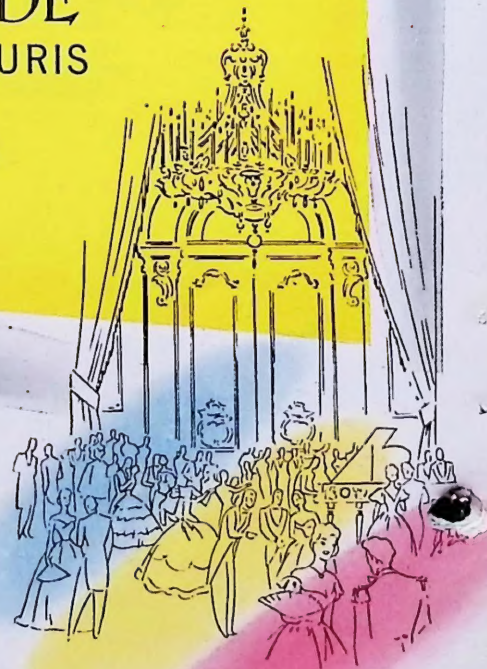
WITH CORNEL WILDE

NINA FOCH • GEORGE COULOURIS

Screen Play by Sidney Buchman

Directed by **CHARLES VIDOR**

IN TECHNICOLOR



THE expansion of 16 mm. exhibition is causing much concern to operators of 35 mm. theatres and the Alberta and Ontario exhibitors' associations have made recommendations that would limit it as competition. For the most part itinerant operation is confined to 16 mm., but 11 exhibitors of the 99 reported in the 1943 summary of the Dominion Bureau of Statistics having used 35 mm. equipment.

The term "Itinerant" is no longer so applicable to this kind of operation as it was some years ago. Today there are many situations in which there is fixed operation for one or more days each week. Operators hold leases on halls and have acquired exclusive exhibition rights from municipal councils. Such situations are important enough to be bought and sold between operators and there are recognized circuits in business.

Although figures of itinerant operation are somewhat erratic, they show a definite increase in business during the past number of years. In 1936 44 operators reported their activities to the Dominion Bureau of Statistics, revealing total receipts of \$132,800 for 502,653 admissions. In 1943 there were 99 operators who reported total receipts of \$308,557 for 1,051,065. The 1943 gross, divided between 35 mm. and 16 mm. itinerants, stands at \$78,153 for 35 mm. and \$230,404 for 16 mm.

By and large, the itinerant field has kept pace with the expansion of the permanent theatre field, which jumped from 959 theatres in 1936 to 1,269 in 1943. War restrictions on building of theatres seem to have helped itinerant operation, as did gasoline restrictions. Building restrictions reduced theatre construction to a small figure—from 1936 to 1939 (four years inclusive) 227 new theatres were opened in Canada but in the four years which followed (1940 to 1943) but 37 new situations were added to the Canadian theatre scene.

The extent which various factors have favored 16 mm. over 35 mm. is shown in a comparison of the grand grosses of each. From 1936 to 1943 the 16 mm. receipts rose by 133 per cent while during the same period 35 mm. receipts showed an increase of 82 per cent.

Producers' Attitude

DURING the recent meeting of the Alberta Theatres Association John J. Fitzgibbons, president of Famous Players, was present and took part in a discussion of trade matters. With reference to 16 mm. he said:

"Regarding 16 mm. films, the producers of 35 mm. realize that their revenue is derived from this source, and without it they

would be unable to supply any 16 mm. prints, and it is their thought that eventually the majority of them will discontinue their manufacture. They feel however, in the meantime, that they have a duty to perform in supplying 16 mm. product for showing to the Armed Forces. The majority of the producers bring these prints into Canada for this purpose only, and are most anxious that they be used for the purpose intended. One of the major producers stipulated in their contract that any showing of 16 mm. films previous to their showing in an established theatre, the company reserves the right to cancel the 16 mm. showing.

"There will be considerable activity following the war when material and film are available for home projectors. This will be an asset rather than a hindrance, as I feel it will create greater interest in motion pictures. Insofar as schools and industrial firms are concerned, I have no objection to them showing 16 mm. films of an educational character, but when they step into the amusement field and show entertainment pictures, they should be required to pay the same taxes, both Provincial and

Dominion, as the licensed theatre now pays.

"In order to keep closer check on 16 mm. shows, exhibitors whenever possible should advise us where these shows are being put on in order to give us the opportunity to check the matter before the show takes place. I absolutely refuse to accept the theory that a 12 mile radius from any town or municipality is sufficient protection for a 35 mm. licensed theatre. Following the war when transportation is easier, the people will come for considerable distances to a theatre."

New Factors

WILL Hollywood be prepared to write off its present and future revenue from 16 mm. commercial films? It may have no choice but to continue their distribution. Hollywood's pre-war overseas revenue was something like 40 per cent and it knows that the fight which it faces from Britain for exhibition markets right now will be greater after the war. The battle for markets is largely a fight to establish its stars first. J. Arthur Rank has already outdistanced Hollywood in a number of places, the latest being China. It is not unreasonable to believe that in

many places 16 mm. films will be the spearhead in the battle to establish stars in public favor.

If Hollywood's major studios do discontinue the making of 16 mm. prints for other than military use, it will not probably take place until they have received all the commercial revenue possible from those already made.

Perhaps this quotation from a recent edition of the Hollywood Motion Picture Review gives some indication of the Hollywood situation:

"Probably the most amazing item in the spotlight right now is the growth of the 16 mm. branch of the industry — right here in Hollywood. Practically every producer in town — with the exception of the majors — has a finger in the 16 mm. pie, plus approximately three dozen others specializing in that type of picture. All have a single idea — break even with the regular 16 mm. outlets as of today, and then get the big gravy via television."

The Independent producer, who wants all the revenue he can get, certainly won't give up 16 mm. and nothing but drastic action may have any effect. The power of the Independent producer today is great, there being 36 important ones active right now.

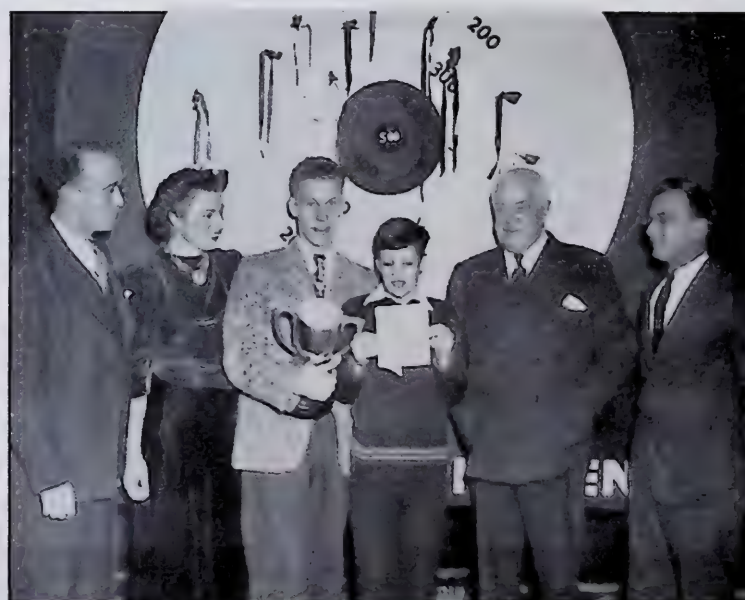
Exclusive Production

ANOTHER interesting development is feature and cartoon production exclusively for 16 mm. use. Major 16 Mm. Productions, organized by a group of experienced Hollywood technicians, recently premiered its first production, a Western called "Sundown Riders," shot in color. A formal press screening yielded enthusiastic reviews in standard film journals.

Following production of "Sundown Riders" a releasing outlet called Major 16 Mm. Releasing Company was formed with four other small-gauge producers. At present the firm restricts itself to first-run color subjects only, among them being Werner Jansen's screen symphonies. The producers of "Sundown Riders" are preparing a second feature.

In view of these growing sources of supply, commercial 16 mm. may be here to stay. It is important therefore that its place in commercial exhibition be determined now. Failure to study its possible effect on 35 mm. operation now may result in its growing into an unusually advantageous position which may not be considered unusual by government officials and thus be hard to right.

In Canada at present places of 16 mm. exhibition are approved by local and not provincial authorities, in that way escaping safety and other requirements demanded of 35 mm. theatres.



An Objective Burma Darts Tournament sponsored by the Hamilton YMCA was a feature of the Canadian Premiere of Warner Bros. "Objective Burma" (starring Errol Flynn) at Odeon's Palace theatre, Hamilton. Over six hundred boys participated in the semi-finals at the 'Y' and seven finalists competed on the stage of the Palace on opening night of the picture. Third from left, David Johnstone, holds the Hamilton area championship cup. On his left is William Bulmer, runner-up, shown holding his War Savings certificate prize. Left to right: Glen Ireton (Warner Bros. representative); Mildred Dixon (assistant manager of the theatre); Johnstone; Bulmer; George Stroud (veteran Canadian showman and manager of the Palace); and Johnny Ivan (boys' work secretary of the Hamilton YMCA).

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JOHN H. AUER • Screen Play by Lawrence Kimble



Distributors, Exhibitors Agree on 16s

(Continued from Page 1)

exhibit president, announces.

Growth of 16 mm. exhibition caused the association to ask for the meeting, at which it was agreed that present conditions should not be relaxed.

The rules as they stand now are as follows:

Sixteen mm. versions of 35 mm. features and shorts must be shown only in commercial situations, the exceptions to that practice being cases of shut-ins and other exceptional individuals or situations where compassion should prevail; and army camps and hostels.

Commercial situations in which 16 mm. features or shorts are being shown must be ten miles or more away from the nearest 35 mm. situation.

Film supplied to commercial situations must be at least one year old.

Film supplied to hostels which are in towns or cities must be six months old.

It was agreed that if the Association advances any complaints which are contrary to these rules, the same would be immediately rectified.

'Way' Dominates Oscar Awards

(Continued from Page 1)

ture Academy of Arts and Sciences as the best film of the past year, but Bing Crosby was named the best male star and Barry Fitzgerald the best male supporting player. Leo McCarey won Oscars for direction and his part in writing the screenplay, and "Swinging on a Star," from the film, was designated the best movie song of the year.

The year's best actress was Ingrid Bergman, so designated for her work in MGM's "Gaslight."

Ethel Barrymore, for her role in RKO Radio's "None But the Lonely Heart," was credited with the best performance by an actress in a supporting role.

Among the shorts the following were designated as winners: Single reel: Paramount's "Who's Who in Animal Land," produced by Jerry Fairbanks; two reels: "I Won't Play," a Warner subject, produced by Gordon Hollingshead; cartoons: Metro's "Mouse Trouble," a Fred Quimby production.

Anti-Movie Dope In Maritimes

(Continued from Page 1)

person, and also through the mails. The distribution is into the cities, towns and villages and even to the countryside. People are being urged not to patronize the "movies" and "movie theatres," on the ground both are sinks of iniquity. In some of the pamphlets the basis of attack is the frequent appearances of film players, directors and producers in the divorce courts and the many wives and husbands each has had.

Never before has there been such a large volume of printed onslaughts on the films and theatres. With the films charged with being the vital factor in delinquencies of both children and adults. It is claimed in the tracts that it is impossible to be a Christian and a movie attender. There is no distinguishing mark on the tracts as to what denomination or church is sponsoring the deluge.

There have been distributions of anti-films and anti-theatre literature down through the years intermittently but at nothing like the quantity now prevailing in the Maritimes. It is estimated that about a half million of the pamphlets have been thrown into doorways and homes and mail boxes or sent through the mails in recent weeks.

"The Fighting Lady," filmed by the navy department and distributed by 20th-Fox, was selected as the year's outstanding documentary, while "With the Marines on Tarawa," not shown in Canada, was picked as the best short in the documentary field.

The Irving Thalberg award, which annually goes to the producer whose high quality contribution to the advancement of the motion picture art is considered the year's greatest accomplishment, was given to Darryl F. Zanuck for the production of 20th-Fox's "Wilson," still to be released in the Dominion.

A special award was voted by the academy for Margaret O'Brien, designating her as the outstanding child actress of 1944.

Odeon Final Aim Said 200 Houses

Reports from the offices of British Odeon, J. Arthur Rank's exhibition structure, state that his Dominion partner, Odeon Theatres of Canada, will build 50 new theatres in Canada within two years of the cessation of hostilities.

The planned theatres, copies of Odeon's British architecture, will vary in cost between \$75,000 and \$150,000 and will seat from 800 to 1,500. Jay I. English, Canadian Odeon's architect, just returned from a study of British Odeon houses, will confer with Canadian officials of the company about the building contracts.

It is estimated that Odeon of Canada now owns 25 theatre sites. The eventual aim of the company is 200 theatres, its present number being 103. In the last few months Odeon has acquired 11 new houses and dropped two. Eight of the additions came through the deal with Jules Laine and Ben Garson through which Odeon purchased their Superior circuit of Quebec houses and the rest were added when Abe Garson, Maritimes exhibitor, became a partner.

The houses dropped were the Adelphi and the King's Playhouse, Toronto.

J. Arthur Rank, head of British Odeon, is due for meetings with his Canadian partner, Paul L. Nathanson, in May.

Warners Tele Unit

Warners have purchased a site for the erection of a television station in Hollywood.

8th Loan Drive Being Readied

(Continued from Page 1)

With Morris Stein, chairman of the publicity committee in the chair, those present spent several hours examining the results of previous campaigns and charting the course of the next. Stein revealed that a study of propaganda mediums by the National War Finance Committee had shown that newspapers, radio and motion pictures provide the most interesting and effective means of presenting the need of support for Victory Loans.

More detailed information about "All Star Bond Rally" was made available by James Nairn. This is the short subject produced by Twentieth Century-Fox for the Eighth Loan and Darryl Zanuck, production chief of that company, was reported to have been very pleased with the result.

The short, starring Bob Hope, Bing Crosby, Frank Sinatra, Betty Grable, Fibber McGee and Molly, Harpo Marx, Harry James and his orchestra, Carmen Miranda, Vivian Blaine, Jeanne Crain, Faye Marlowe, Linda Darnell and June Haver, will be supplemented by one-sheets, mats and possibly stills. The exhibitor will get it gratis through Fox exchanges.

Ed Wells, executive secretary of the producers' organization, will oversee distribution and special arrangements are being made for Quebec. The short subject used during the last Loan required 205 prints. "All Star Bond Rally" will get pre-Loan and Loan exhibition, the release date being April 9th and the Loan opening April 23rd.

Newsreels during the Loan will carry one clip selected from a number of interesting shots featuring Matt Halton, Fred Griffin, Ross Munroe, L. S. B. Shapiro and Peter Stursberg, all famed Canadian reporters or commentators.

Drop Tax Clause

Representatives of the City of Valleyfield, Quebec, dropped a clause asking five cents tax on each ticket from a bill to be introduced before the Legislative Assembly of the province.

Bergman, McCarthy Looks Things Over

Maurice Bergman, eastern publicity chief for Universal and Frank McCarthy, divisional sales head, are swinging around Canadian theatre centres checking on how to help boost product to the patron.

Universal's USA plan of publicizing personalities will go into effect in Canada soon.

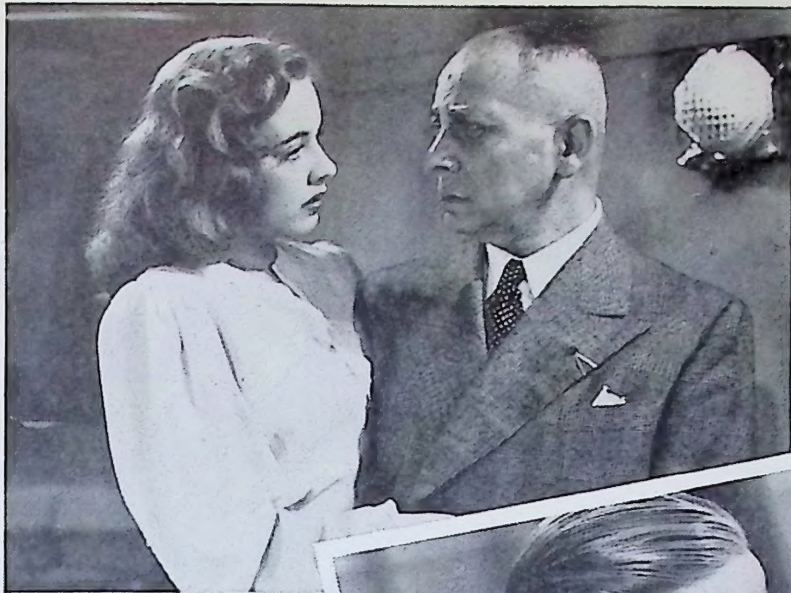


The NATIONAL FILM BOARD
CANADA

Presents the
'CANADA CARRIES ON'
RELEASE for
MARCH

'ROAD TO THE REICH'

Distributed by
COLUMBIA PICTURES



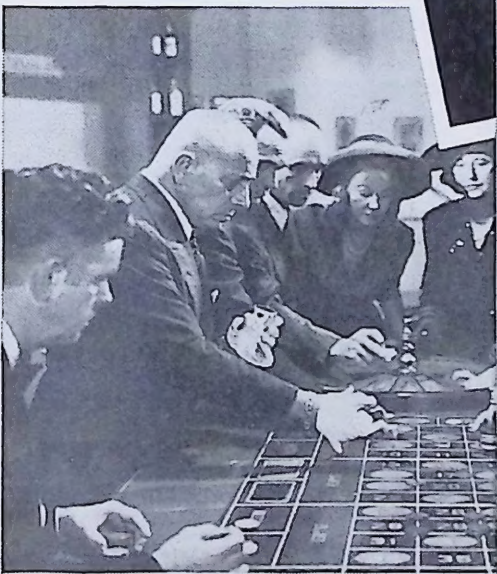
'Great Flamarion' Dramatic Film

MARKED by excellent acting, Republic's "The Great Flamarion" is a picture of an unusual type in which drama develops slowly but powerfully.

Eric von Stroheim plays a vaudeville headliner who becomes involved with a characterless woman, portrayed by Mary Beth Hughes. In the end he goes to violence to avenge being played for a sucker.

Dan Duryea does a good job of acting as the husband of Hughes. Stephen Barclay, Lester Allen, Esther Howard and others help matters.

Empire-Universal is the distributor.



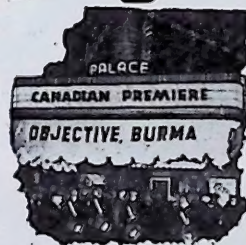
N. Y. WORLD TELEGRAM SAYS: "START YOUR 1945 LIST OF TEN BEST WITH

OBJECTIVE, BURMA!



Veteran Showman George Stroud (Palace, Hamilton) says:
*"Many thanks to Warner Bros. for honouring our Odeon theatre
with the Canadian Premiere of...."*

OBJECTIVE, BURMA!



*"Errol Flynn brought in the women.....the terrific action
brought in the men..... THIS Combination brought in our
Biggest Opening so far in 1945"*

ERROL FLYNN "OBJECTIVE, BURMA!"

with
WILLIAM PRINCE Of 'Destination Tokyo' Fame! JAMES BROWN Wonderful guy of 'Air Force'! DICK ERDMAN That loveable 'Janie' kid!
GEO. TOBIAS Taps his 'Passage to Marseille' role! HENRY HULL Great Actor Great Role! WARNER ANDERSON In another gripping performance!

Directed by **RAOUL WALSH** • Screen Play by Ronald MacDougall & Lester Cole • From an Original Story by Alvah Bessie • Music by Franz Waxman • Produced by **JERRY WALD**
Jack L. Warner, Executive Producer

